Nearly Twenty-one Years Ago It Was First Heard at the Metropolitan with Tamagno in the Title Role.

By H. E. KREHBIEL.

T IS nearly twenty-one years since the patrons of the Metropolitan Opera House saw the columns topple and the roof of the mimic temple of Dagon fall upon the head of Samson as impersonated by Tamagno, a truly Samsonian or Herculean figure. The music of Saint-Saens's opera was fairly familiar to New Yorkers then, for it had been sung by the Oratorio Society three years before and repeated in the succeeding season. It has been performed a number of times since in operatic as well as concert style, and has left a good many people debating as to which form is the more effective. Perhaps this question will be approached from a new angle, now that "Boris Godounow" has accustomed the habitues of the opera house to accept the chorus as an essential dramatic element in the lyric drama. We doubt, however, if this consideration was in any degree influential in the choice of the opera with which the Metropolitan season is to be opened to-morrow evening. In that, we fancy, a personal equation entered largely. The heroic chief role may have disclosed a fascination for Signor Caruso, or Mme. Matzenauer may have developed a desire to pour out her opulent voice in the songs of Dalila under conditions which will give them more effectiveness than they can have in the concert rooms which have echoed to them so often. Be that as it may, Saînt-Saëns's opera, "Samson et Dalila," is the opera which Mr. Gatti-Casazza has chosen for the opening of his eighth year as director of the Metropolitan Opera House, and the occasion invites some remarks about the work.

Samson in Mythology, Legend and History. It would be a curious, possibly an, six times within the season, the titular

interesting, inquiry to try to determine the source of the fascination which the story of Manoah's son has exerted the source of Manoah's son has exerted twice the next season, but has not been seen since. open mankind for centuries. The tale upon mankind for centuries. The tale is singularly brief. For twenty years
Samson is said to have "judged speed in the Biblical history which la Munique" for the year 1892, when deals with him consists only of a few "Samson et Dalila" was first performed at the Grand Orace in Park Samson is said to have "judged first." but the Biblical history which deals with him consists only of a few accounts of his prodigious feats of simpth and valor, his amours and, at the end, his tragic destruction brought about by the one weak spot in his character. Biblical commentators have less nevely perplexed by the tale, if-respective of the adornments which it has received at the hands of the Talmodists. Is Samson nothing more than a state of the Tryian sun god judges, and the Tryian sun god judges, and the state of the state

(about 1790), and "Sar Tucrek (Vienna, 1805).

HISTORY OF SAINT-SAENS'S curtain there runs in the orchestra a hurried motive, which is heard with rhythmic effect in the evolutions of the

the ballet so well known in concerts. From this moment till the fall of the

Saint-Saëns began the composition of his opera in 1869. The author of the book was Ferdinand Lemaire, a cousin of the composer. Before the breaking out of the Franco-Prussian breaking out of the Franco-Prussian cacentuate the movement of the final country. The motive is feverish, mystical to give the second act a private trail. This was done, a pathetic indicate in connection with it being the linguag of the part of Samson by the suiter Henri Regnault, who soon afterward lost his life in the service of as country. A memorial to him and is the friendship of the composer is saint-Saëns's "Marche Heroique," which bears the dead man's name on its title page. Toward the end of the lart was posser's desk. Then the second act was again brought forth for trial, this large at the country home of Mme.

Targot, at Croissy, the illustrious states and the curtain falls with a few measure to the bitter mockings of Dalila and the sacrificial ceremonics which, constantly quicker and more impetuous, accentuate the movement of the final certural term motive, which gaves the measure to the bitter mockings of Dalila and the sacrificial ceremonics which, constantly quicker and more impetuous, accentuate the movement of the final certural term motive, which gaves the measure to the bitter mockings of Dalila and the sacrificial ceremonics which, constantly quicker and more impetuous, accentuate the movement of the final certural term movement of the final the sacrificial ceremonics which, constantly quicker and more impetuous, accentuate the movement of the final the sacrificial ceremonics which, constantly quicker and more impetuous, accentuate the movement of the final the sacrificial ceremonics which, constantly quicker and more impetuous, accentuate the movement of the factor accentuate the movement of the sacrificial ceremonics which, constantly quicker and more impetuous, accentuate the movement of the factor in the sacrificial ceremonics which, constantly quicker and more impetuous.

The substitute of the composer is finally q

THESE NEW FACES WILL BE SEEN AT THE METROPOLITAN TO-MORROW NIGHT.

Julia Heinrich, American soprano.

Ida Cajatti, Italian soprano.

Theatre next Tuesday.

Edith Mason, American soprano.



and January 16. At to-day's meeting an orchestra of thirty men will per-form Arnold Schönberg's "Chamber Symphony" under the direction of Leo-pold Stokowsky, conductor of the Phil-adelphia Symphony Orchestra.

Sigismund Stojowski has composed a "Prayer for Poland," the words by the Polish poet Krasinsky, for chorus, and

the work will be sung by the Schola Cantorum at its concert on March 7. On the same occasion a patriotic piece Gaetano Bavagnoli, Italian conductor. Arthur Bodanski, German conductor.

CALENDAR FOR THE CURRENT WEEK

SUNDAY—Carnegie Hall, 3 p. m., concert of the Philharmonic Society;
Acolian Hall, 3 p. m., song recital by Evan Williams; Ritz-Carlton, 3 p.
m., meeting of the Society of the Friends of Music; Maxine Elliott's Theatre, 3 p. m., planoforte recital by Charles MacMichael; Bandbox Theatre,
3 p. m., recital of "Songs of the Old South" by Mrs. Collingwood Tucker;
College of the City of New York, 4 p. m., free organ recital by Samuel A.
Baldwin; Academy of Music, Brooklyn, 8:15 p. m., concert by John McCormack; The Hippodrome, 8 p. m., Sousa concert.

MONDAY—Metropolitan Opera House, 8 p. m., opening of the opera season, French opera, "Samson et Dalila"; Aeolian Hall, 3 p. m., song recital by Caroline Hudson-Alexander; Princess Theatre, 3 p. m., concert by Margaret Whittaker, violin, and Robert Gottschalk, tenor.

TUESDAY—Aeolian Hall, 3 p. m., song recital by Elizabeth Gutman; 8:15 p. m., violin recital by Ferencz Hegedüs; Carnegie Hall, 3 p. m., pianoforte recital by Fanny Bloomfield Zeisler; Candler Theatre, 3 p. m., dance concert by Lada and Mme. Meiler-Narodny; Opera House, Brooklyn, Italian opera by the Metropolitan Company, "Il Trovatore."

WEDNESDAY Metropolitan Opera House, 8 p. m., Russian opera in Italian, "Boris Godounoff"; Carnegie Hall, 3 p. m., pianoforte recital by Ernest Schelling; Aeolian Hall, 3 p. m., pianoforte recital by Winifred Christie; College of the City of New York, 4 p. m., free organ recital by Samuel

THURSDAY-Metropolitan Opera House, 7:45 p. m., German opera, "Götter-dämmerung"; Aeolian Hall, 3 p. m., song recital by Alice Sovereign; 8:15 dammerung"; Aeolian Hall, 3 p. m., song recital by Alice Sovereign; 8:15 p. m., song recital by Mary Jordan; Princess Theatre, 3 p. m., song recital by Mme Genovese; Carnegie Hall, 8:15 p. m., concert by the Philharmonic Society; Academy of Music, Brooklyn, violin recital by Mischa Elman.

FRIDAY - Carnegie Hall, 2:30 p. m., concert of the Philharmonic Society;
Aeolian Hall, 3 p. m., song recital by Mme. Chilson Ohrman; 8:15 p. m.,
violin recital by David Hochstein; Hotel Biltmore, 11 a. m., Morning
Musical; Cosmopolitan Club, Walter Damrosch's illustrated music talk
before the Music Lovers' Club; Metropolitan Opera House, 8:15 p. m.,
Italian opera, "La Boheme"; Chamber Music Hall, Carnegie, 8:15, planoforto recital by Mrs. M. Drees,

SATURDAY—Metropolitan Opera House, 2 p. m., German opera, "Der Rosen-kavalier"; 8 p. m., Italian opera at popular prices, "Aida"; Aeolian Hall, 3 p. m., concert by Harold Bauer and Pablo Casals; 8:15 p. m., violin recital by Vera Barstow; Carnegie Hall, 2:30 p. m., concert of the Young People's Symphony Society; Horace Mann Auditorium, Columbia University, 8:15 p. m., concert of chamber music by the Dannreuther Quartet; Academy of Music, Brooklyn, 2:30 p. m., entertainment by Kitty Cheatham.

and give three concerts of more or less unfamiliar music on Sunday afternoons beginning to-day, at the Ritz-Carlton. The other dates will be December 12 by Sibelius, the Finnish composer, will be performed.

Clarence Adler, pianist, has provided three concerts which he calls "Musicales Intimes," to be given on December I, January 12 and March I, in association with Georges Barrere, flute: William Willeke, violoncello, and William S, Brady, barytone. They will be held in the mezzanine music salon of the Hotel McAlpin.

Overture to Tannhauser," Miss Destinn will sing.

There will be Zuro opera at the Thalia Theatre all week with this list: Monday, "Il Trovatore"; Tuesday, "Carmen"; Thursday, "Othello"; Friday, "Aida"; Saturday evening, "Il Trovatore."

About sixty free concerts will be given by an orchestra under the direction of Henry T. Fleck, of Hunter College, in the auditoriums of the high schools and colleges in greater New York Juriou

and give three concerts of more or less overture to Tannhauser," Miss Destinn

and Signor Toscanini himself has thrown all his energies into the task of arranging relief concerts for his strick-en countrymen. His loss is a serious



Emmy Destinn, soloist, who will appear with the Philharmonic November 18-19.



Ernest Schelling, planist, to be heard at Carnegie Hall Wednesday.

conductor, will make his debut on Thursday evening, when "Götterdam-merung" will be sung by Mmes. Kurt, Matzenauer, Heinrich (her first appearance with the company), Sparkes, For-nia and Robeson and Messrs. Urlus, Weil and Braun.

"La Bohème" will be given on Friday evening, the cast including Mmes. Alda and Cajatti (who will make her American debut as Musetta), and Messrs. Caruso, Scotti, De Segurola, Tegani, Leonhardt, Reschiglian and Audisio. Gaetano Bavagnoli, the new Italian con-ductor, will make his New York début on this occasion. "Die Rosenkavalier" will be the Sat-

urday matinee opera, with Mmes. Hempel, Ober. Mason (who will make her debut with the company as Sophie). Fornia, Mattfeld, Brasiau, Van Dyck and Cox and Messrs. Goritz, Weil, Althouse, Reiss, Schlegel, Ruysdael, Audisio, Bloch and Bayer. Mr. Bodanzky will conduct. will conduct.

"Aida" will be given as an extra per-"Aida" will be given as an extra performance at popular prices on Saturday evening, with Mmes. Rappold, Matzenauer and Sparkes and Messrs, Martinelli, Amato, Scott (his first appearance with the company), Bossi and Audisio. The ballet will be led by Miss Rosina Galli, Mr. Bavagnoli will conduct. "Parsifal" is announced as a special matinee on Thanksgiving Day, November 25. The cast will include Mme. Kurt and Messrs. Sembach, Weil, Braun, Goritz and Ruysdael, Mr. Bodanzky

Novelty of the Song Recital Vogue in New York

A Revolution in Popular Taste-A Local Season Thirty Years Ago.

By H. E. KREHBIEL.

YO DOUBT a few musical entertainments planned for the coming week have eluded our notice, but the datebook bears testimony to thirty public concerts in the City of New York (counting a few in the Borough of Brooklyn), besides seven representations of grand opera. Comedies, or farces with music, whether or not they affect the name of opera, are not in the consideration. Of the concerts two-thirds are of the kind now denominated recitals, and of these five are song recitals. Nothing could better show the change which has come over the concert life of this city within the last two or three decades than some incontestable facts based upon the records and experiences of the writer of this note: Twice as many songs will be sung this week in New York as were sung in the entire season of 1885-'86. This season is chosen because it was an exceptionally brilliant one in the local concert rooms, as in the opera houses. Mr. Theodore Thomas was conducting the concerts of the Philharmonic Society and also a series of concerts (twenty-four in number) for young people at the Academy of Music. The Symphony Society was active under Mr. Walter Damrosch and gave six concerts at the Metropolitan Opera House; Mr. Frank Van der Stucken gave five orchestral concerts for the production of novelties, at which the American composer, who thinks that he has not yet been discovered, was numerously represented. There was opera in German and ballet all season long at the Metropolitan; opera in Italian and English and ballet at the Academy of Music; also at least sixteen performances of French opera bouffe by a company headed by Mme. Judic, who also sang occasionally at popular concerts given by Rudolph Aronson at the Casino.

formances of French opera bouffe by a company headed by Mme. Judic, who also sang occasionally at popular concerts given by Rudolph Aronson at the Casino.

It is doubtful if any season since has been so many fine operas of the serious and comic genre as were brought forward between November, 1885, and April. 1886. Among these were "Die Meistersinger." "Die Konigin von Sab." "Der Widerspäantige Zähmung" (tow under contemplation for revival by Mr. Gatti-Casazzai). "Lakme." "Lakme." "Testander and Sullivasias "Mikado" and Johann Strauss's "Gypsy Brockner, Dvorak, Fuchs and X. Scharwenka. "Paraifal" came to us an aratorio, and of new choral works there were Dvorak's "Spectres" Bride, "Quentified on the Millian and oratorio, and of new choral works there were Dvorak's "Spectres" Bride, "Quentified on the Millian and Sullivasias and solo violinists were with us in abundance, but they appeared in groups or at concerts given by the larger organizations. This is the point of departure which we are trying to lilustrate in this note. Of planoforte recitals, by which we mean a concert of lulustrate in this note. Of planoforte recitals, by which we mean a concert of planoforte manifer and willian and dadeline Schiller. Nobody venture which we are trying to lilustrate in this note. Of planoforte recitals, by which we mean a concert of planoforte manifer and willian and the two songs from Bethovers, "Egmont" were sung by Emily Winant and the two songs from Bethovers, "Egmont" were sung by Emily Winant and Lilli Lehmann; one song by Tranz by Kate Bensberg; a single song by Grigoria by Luise Pyk; two of Lassen's songs by Emily Winant and Lilli Lehmann; one song by Mr. Candidus, Guy Schillers and Carles and Sullivas and Fallian the Schiller. Name and Lehmann gave a heart of the water of the extender portanties and sullivas and portanties and the sullivas and portanties and sullivas and porta

Only a cursory glance at the append-Only a cursory giance at the appended programmes is necessary to show what a tremendous revolution in taste has been accomplished since. Folksongs

Song recital by Mary Jordan at Aeolian Hall in the evening, Kurt Schindler at the planoforte:

what a tremendous revolution in taste has been accomplished since. Folksongs were scarcely known in concert rooms then, or even ten years ago. Mme. Sembrich set the fashion with an entire programme of folksongs of different peoples five years ago. Before then she had introduced groups of them into a list of art songs. Now all manner of folksongs are being exploited. This week will bring a lorge number of a new type, Yiddish, into notice at the concert of Elizabeth Gutmann. Moreover, nationalism is forcing itself on popular attention more and more. Mme. Bloomfield-Zeisler calls attention to the fact that three of the pieces which she will play on Tuesday were dedicated to her by three composers of different nationalities—Mrs. Beach, and American, and for that reason proclaims himself the "discoverer" of the Spanish composer, though an opera of his was successfully produced in Madrid as long ago as 1898. It is plain that the universal ferment now at work is going to affect music deeply and seriously. The fact makes a perusal of the week's programmes interesting, even for those who do not expect to attend a concert. Here they are:

SUNDAY:

The Philharmonic Society, Carnegie Hall, at 3 p. m.:

Melsnie Kur.

Symphors, in G. No. 4.

Sympho

Songs

Auf dem See and O liebtiche Wangen Brahms
Das verlassene Magdiem and Der Tambour. Worf
Fasso

A song recital by Evan Williams, in
Aeolian Hall, at 3 p. m., Carl
Bernthaler, accompanist:

Beschoren

Rechoren

Beschoren

Rechoren

Brand dem See and O liebtiche Wangen Brahms

Fastos (Bubbs)

Fastos (Bubbs)

Entereds le Monte, Catherine (Catherine Stimme (Sthellius)

Sags (Wegnins)

Saw ye Johnnie County (Scotch folksong).

In Loveiy May (Josephine Preston Peabody).

RUSSIAN ART SONGS.

Acolian Hall, at 3 p. Ha. Care Bernston Peacody.

Bernstan Beloved Beethoven
To the Distant Beloved Beethoven
Ways are Peace Rubbinsten
Asra Rubbinsten
Asra Rubbinsten
Asra Rubbinsten
Asra Rubbinsten
Schumach
Recital of violin music by Ference The Asta

effective of the Control of Contro

A meeting of the Society of the Friends of Music at the Ritz Carlton at 3 o'clock in the afternoon, an orchestra of thirty players under the direction of Leopold Stekowski, of Philadelphia:

mersinfonde ture, "Le Devin der Village ces from "Ceptiale et Procris"

A recital of pianoforte music by Charles MacMichael at the Princess Theatre in the afternoon:

Saite. In a Perambulator. Carrenter (Mr. Walter Damrosch will explain some of the music before the performin F. and Fugue ..

Song recital by Caroline Hudson-Al-exander in Acolian Hall in the

afternoon. Kurt and Messrs. Sembach, Weil, Braun,
Goritz and Ruysdael, Mr. Bodanzky
conducting.

Mischa Elman will play at the first
Sunday night concert on November 21,
Miss Anna Case and Paul Althouse
will sing.

Anton Tible Reeting 50 Sleep, Why Dost Thou Leave
Mischaelled, Dort Messer Salomo: Ceber side Santas in G Minor.
La Chasse Brains
Sonata in G Minor.
La Chasse Brains
Residuate Salomo: Ceber side Sonata in G Minor.
La Chasse Sonata in G Minor.
La C

manchmal in Brainias Panissa Theil Third Villal

Hegedüs in the evening at Acol-ian Hall: Sonata for violin and plane in D. Op. No. 1. Beetheren

rity playtion of PhilaSchönberg Education
Schönberg Education

hasse on Melody and at the Four

A recital of senatas for pianoforte and violoncello by Harold Bauer and Pablo Casals in Acolian Hall in the afternoon:

Sonata in F major, op 192, No. 1 Boothorea Sonata in C major, op 192, No. 1 Boothorea Sonata in G major, op 193, No. 1 Boothorea Sonata in G major, op 194, No. 1 Boothorea Sonata in G major, op 195, No. 1 Boothorea Sonata in G major, op 195, No. 1 Boothorea Sonata in G Minor Major Minor Vera Baratow at Acolian Hall in the evening, Anton Hoff accompanist:

Sonata in G Minor Carder-Kreisler